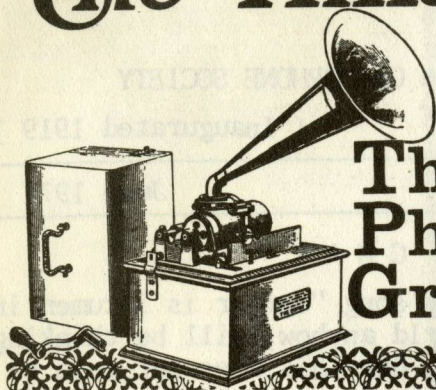


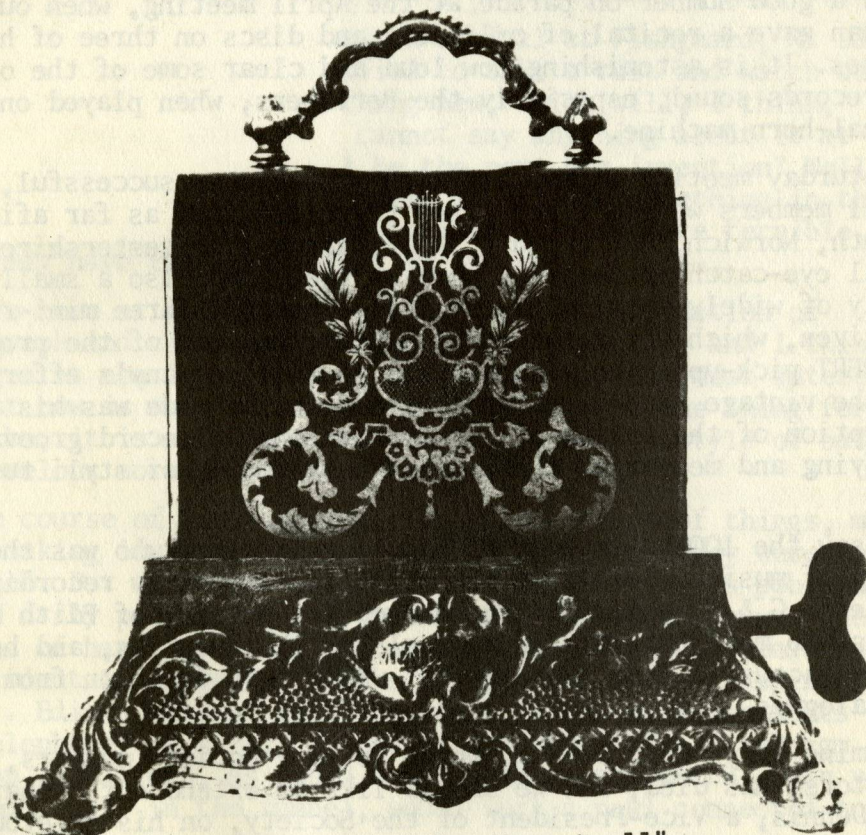
The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 61

June 1971



1902 Girard "Le Menestrell"
(See Article Inside)

The Official Journal of

THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY

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June 1971

CHAIRMAN'S CHAT

To quote from a well-known 13th century song "Summer is i-cumen in", and many of us, on this side of the world anyhow, will be thinking of spending leisure hours out-of-doors, but this does not seem to detract from the keenness of members attending our meetings.

We had a good number on parade at the April meeting, when our Vice-Chairman gave a recital of cylinders and discs on three of his machines. It is astonishing how loud and clear some of the older disc records sound, especially the Berliners, when played on an external-horn machine.

The Saturday meeting on May 1st also proved very successful, several members we don't see often travelled from as far afield as Yarmouth, Norwich, Bournemouth, Wiltshire and Leicestershire. Several eye-catching machines were on view, and also a small display of widely-varying types of disc record. Three mini-recitals were given, which are detailed elsewhere, and one of the proprietors of EXPERT pick-ups gave a short talk on this company's efforts to help the vintage record enthusiast. A point he made was his description of the taking of wax impressions of record grooves, magnifying and measuring these, and the grinding of styli to fit them.

April saw the 100th birthday of Ellaline Terriss, who was the darling of musical comedy in the nineties, and early recording artiste on G & T, while May 2nd marked the passing of Edith Day, an actress who made her name in musicals of the twenties, and her Columbia acoustic from "Rose Marie" was a late deletion from the 78 catalogues.

A charming lady, Mrs. Dennis, known to many Society members, and to collectors, has died, and we should like to extend our sympathy to James Dennis, a Vice-President of the Society, on his grievous loss.

Len Watts.

Obtained from the TALKING MACHINE NEWS for 1911 by FRANK ANDREWS

Long promised and long delayed, the visit of the great American Wizard to these shores is at last 'au fait accompli'. Mr Edison is among us. He arrived on board one of the crack Transatlantic liners August 7th, and disembarked Liverpool just in time to avoid any inconvenience from the effects of the great labour strike in which that port is now enveloped. A man of medium build, grey headed, sixty-four years of age, yet still possessing that tremendous power of inventive faculty and keen mental spirit of inquisitiveness which has inspired him to persevere and successfully negotiate the most intricate scientific problems, Thomas Alva Edison looks every inch in harmony with his character and reputation as the greatest and most prolific inventor the world has ever known. Although he is now here mainly for pleasure, there is a little business connected with his visit, which we shall be at liberty to chronicle some time, we hope, in the near future.

In the course of an interview on arrival at Fishguard, Mr Edison expressed himself well satisfied to take a rest and watch other people work. "I've got something new, which will, I think, interest people, although I cannot say anything about it at the moment. What do I think will be the next big invention? Well, that is a tall order, but I guess it will be something in the war line, not to abolish war, but to make it even more terrible, which may have the same effect in the end.

"I have been at work lately perfecting the combination of phonograph and cinematograph for taking pictures, and I think I've got it nearly right now, but the thing I am most interested in just now is my electric battery. It is just the thing for taxicabs; it is only half the weight of the old style of battery, and develops more than twice the power."

In the course of his researches into the nature of things, many epoch-making inventions have been hit upon when they were least expected. But contrary to the general information as published in the daily press, the conception of the phonograph was the outcome of hard, practical thought, pure and simple, and was not an accidental discovery, or the result of a sudden inspiration. Let Mr. Edison himself tell the story: "From my experiments on the telephone" he says, "I knew of the power of a diaphragm to take up vibrations, as I had made a little toy which, when you recited loudly in the funnel, would work a pawl connected to the

3 diaphragm; and this engaging a ratchet-wheel served to give continuous rotation to a pulley. This pulley was connected by a chord to a little paper toy representing a man sawing wood. Hence, if one shouted in the funnel and set up vibration of the diaphragm, the paper figure would immediately start sawing wood. I reached the conclusion that if I could record the movements of the diaphragm properly. I could cause such record to reproduce the original movements imparted to the diaphragm by the voice, and thus succeed in recording and reproducing the human voice. After some time I thought out and designed a little machine using a cylinder provided with grooves around the surface. Over this was to be placed tin-foil, which easily received and recorded the movements of the diaphragm. I didn't really have much faith that it would work, expecting that I might possibly hear a word or so that would give hope of a future for the idea. When I told my mechanic John Kruesi," continued Mr. Edison, "what my object was, he thought it absurd. However the thing was finished, the foil was put on, and I then shouted 'Mary had a little lamb', etc. I adjusted the reproducer, and the machine reproduced it perfectly. Everybody was astounded and a day or so later the papers contained columns about it."

"It is work not genius," says Mr. Edison, "which is chiefly responsible for commercial inventions - two per cent of genius and ninety-eight per cent work."

Work has often meant to Mr. Edison a sacrifice of more than time. When he obtained \$6000 for his method of sending two simultaneous messages each way over one telegraph wire, he spent that and more in trying to turn the two messages into three. Even in his food, Mr. Edison was ever ready to make new experiments, and has tried a diet of four ounces a day with excellent results.

Mr Edison is now on the Continent, but prior to going he had a somewhat unpleasant experience at the Carlton Hotel during the fire there last week. His room was completely flooded out, but as he had made preparations to leave for Paris that night, he fortunately suffered little inconvenience.

.....

Thomas Alva Edison, who for the last few weeks has been motor touring with his family on the Continent, intends to return home across the "pond", at the end of this month. Although we have seen little of him here, his departure will give rise to some regret, having in view the probability that many years are likely before he again visits these shores.

Mr. Edison, we learn, has had a real good holiday on the

Continent; during his stay in Vienna, by special invitation 4
of the Burgomaster, Mr Edison's presence was requested at the
banquet given by the City of Vienna to the Lord Mayor and
Aldermen of the City of London, whose visits happened to coincide.

The great inventor evidently has a very high opinion of English
landscape, of which he had a good view on his journey from
Liverpool to London. The trip was made at a leisurely speed with
a stop at Coventry for lunch. Asked his impressions of the
country he had seen, Mr. Edison said: "Well, I have come down
from Liverpool, through your 'national park', shall I call it?
Wonderful, wonderful! Dainty little cottages and smiling flower-
gardens. Everything beautiful! No wonder the English are proud
of and love their country.

During the evening, escorted by his personal attorney, Sir G.
Croydon Marks, M.P., Mr Edison visited the house of Commons.
He was introduced to Mr Lloyd George, Chancellor of the Excheq-
uer, Sir Rufus Isaacs, Attorney General, Sir John Simon,
Solicitor General, Lord Haldane, Secretary of State for War, Mr.
Ramsay MacDonald, Mr. T.P.O'Connor, and others. Accommodated
by the Speaker's order with a seat in the Distinguished
Strangers' Gallery, Sir George Marks was enabled to indicate
many distinguished statesmen of international repute.

A portion of the following morning, Mr. Edison spent in a taxi-
cab to see the sights of London, and on Wednesday his party
motored to Folkeston, taking the boat for Boulogne, where it
was arranged he would join Mrs. Edison and the younger children,
for a tour through France and other parts of the Continent.

In addition to the "Home Kinematograph", a miniture picture
machine with films in proportionate size for use in the home,
other developments of great importance in the near future will
be the new storage battery, the synchronised talking and moving
pictures, and lastly, and of most interest to our readers, the
new Edison disc machine and records, the first authoratitive
statment as to which was recently made at a trade gathering
in America

HERE TODAY - GONE YESTERDAY

A Series by JIM HAYES

No. 3 IMPERIAL BROADCAST

The life-span of this 10in. double-sided 78 r.p.m. series was
from April 1934 to January 1935. The catalogue extent was from
4000 to 4037 (no details known for 4019 and 4026). Manufactured
by the Crystalate Manufacturing Company, each disc cost 1s.6d.

5 The label was purple with gold lettering, and the discs were stocked by most record shops.

Comments, additions, corrections, etc., especially from collectors possessing the actual discs, or supplements or catalogues relating to same, will be welcomed by the writer, Jim Hayes, [REDACTED], Liverpool, L21 8HR, England. No. 4 in this series will feature the Decca JI series of records.

In the following Artist Alphabetical Listing, matrix and take are on the left, tune title in the centre, and catalogue number / side letter are on the right.

BILLY BENNETT

6544/5 The Call of the Yukon / League of Nations 4010

BERLIN CONCERT ORCHESTRA

Aida, Fantasie Parts 1 & 2 4022

MEMBERS OF THE BERLIN PHILHARMONIC ORCHESTRA

Roses of the South / Dorfschwalben 4015

TOM BURKE

6566/7 Tonight / For Love of You 4000 A/B
Love's last Word is spoken, Cherie /
A little Love, a little kiss. 4012
On with the Motley / La Donna e Mobile 4021
One Night of Love / Smoke gets in your Eyes 4035

DOUGLAS BYNG

Louisa from Pisa / I'm Millie a messy old Mermaid 4034

EDDIE CANTOR

15075-1 Over somebody else's Shoulder / 4011-A
15076-1 The Man on the Flying Trapeze 4011-B

THE COMMODORE GRAND ORCHESTRA

Herman Lohr's Song Sel./Haydyn Wood's Song Sel 4004
Gypsy Princess Selection, Parts 1 & 2 4013
A1416/7 Home Sweet Home the World Over, Parts 1 & 2 4017 A/B

BERTHA EGNOS

Whispering / Somebody stole my Gal 4027

JENO FESCA & HIS SALON ORCHESTRA

Vienna Blood / Artists' life 4014

THE GROSVENOR SYMPHONY ORCHESTRA

6

Bal Masque / Demoiselle Chic 4018

GYPSY HORVATH & HIS ORCHESTRA

C4559/60 Gypsy Come / Dance Czardas 4005 A/B

HARRY MORTIMER

6462/6461 Trumpet Voluntary / Tarantelle 4007 A/B

ROBERT NAYLOR

6564-2 6565-2 I'll follow my secret heart/Gay Vienna 4001 A/B

Serenade / Rose Marie 4016

Thine is my Heart alone/Once there lived 4030

a Lady fair

ROBERT NAYLOR & SYLVIA CECIL

6562/6563 I'll see you again / I give my Heart 4002 A/B

6568/6569 Love is a Song / So near and yet so far 4006 A/B

EMIL ROOSZ & HIS ORCHESTRA

Toselli's Serenade / Heykens' Serenade 4032

C 4987-1/8-1 The Shooting Star / Orient Express 4036

JOSEF SCHMIDT

Strange Harmony / When the Stars were shining

SIGUARD SKAGFIELD 4024

For you alone / When Celia sings 4037

CHARLES D. SMART

Japanese Lantern Dance / Hung. Dance No 5 4029

MEMBERS OF THE STATE OPERA ORCHESTRA, BERLIN

Light Cavalry Overture Parts 1 & 2 4008

Merry Wives of Windsor, Ovt. Parts 1 & 2 4009

C 1743/4 Hungarian Rhapsody No 2, Parts 1 & 2 4025

La Traviata, Selection Parts 1 & 2 4033

THE STEINER SALON ORCHESTRA

In a Toy Shop / In a Clock Store 4031

JOAN THORNE

Widdecombe Fair / Zummerzetshire 4028

SOPHIE TUCKER

I never can think of the Words / 4020

If your kisses can't hold the Man you love.

F.686/7 Colonel Bogey on Parade Parts 1 & 2
Military Church Parade Parts 1 & 2

4003

4023

THUMB-NAIL SKETCHES NO.52by TYN PHOILEdison Blue Amberol No. 28111 - "The Day is Done"Sung by CHRISTINE MILLER (Contralto)

This ballad was well-sponsored with words by Henry Longfellow,
and music by Michael Balfe.

"The day is done and the darkness falls from the wings of night;
"As a feather is wafted downward from an eagle in his flight.

Michael Balfe was born in Dublin on May 15th 1808. Early in his career he became a violinist in the Drury Lane Theatre Orchestra. He also sang at concerts in London and the provinces. His attempt at forming an opera company having failed, he went to Paris for a few years, and came back with the score of one of the most popular operas, "The Bohemian Girl". Christine Miller was a well-known contralto of the time, being equally effective in concert work and oratorio.

We are starting a series of articles on pioneers of the Talking Machine Industry, extracting for us from early trade periodicals by Frank Andrews, and we are grateful to him for making this early material available once again.

TALKING MACHINE PIONEERS. No.1.THE EXPERIENCES OF A RECORDING DIRECTORby P.J. PACKMAN(from THE TALKING MACHINE NEWS, Sept. 1905)

It is some ten years since I first started recording in a very amateurish sort of way on what would now be considered very crude lines. Recording is not learnt in a day, nor even in ten years, and as my knowledge and experience increases, I see greater and greater possibilities in it.

A few years ago, the talking machine was considered a mere toy by a large majority of the public, but now it is treated seriously by the most cultured and refined folk. The greatest artists vie with each other in immortalising their vocal powers, and it is indeed a pleasant thought that by its aid, the note of the singer will live as surely as the art of the painter or sculptor.

Posterity will take Melba down from the shelves with all the 8
pleasure with which we now reach down our favourite authors.

It is fascinating to conjecture what art and science may yet unfold. For instance, with the help of the biograph and phonograph, why may not future generations a hundred or thousand years hence, see and hear Melba so like to real life that a Twentieth Century audience would hardly know the difference.

It is amusing to see the doubtful look which appears on the face of a singer as he comes up against the recording machine for the first time. The instrument, of course, is veiled, and all the singer is aware of is the recording horn protruding for all the world like some grim Long Tom. Some lady singers need a lot of persuading, and get into position as gingerly as if they were facing a veritable infernal machine. Immediately behind the singer is the back of the piano, and to get a fairly loud accompaniment it is necessary for the pianist to thump with a vigour which is hardly classic. The singer standing right in front of the sound board is almost deafened until the strangeness of the situation wears off.

It needs a great effort on the part of the singer to excel in producing a fine record, even if he possesses a naturally good recording voice. My readers can easily appreciate the force of what I say when they consider for a moment the advantages offered to a fine and confident singer when facing an audience waiting to be pleased. There is electricity in the air; it is transmitted from the singer to the audience and back again to the singer with a tenfold strength, and the song is rendered with the truth and beauty which we so much enjoy. What a different position faces the artist in the recording room!

Instead of a sea of expectant faces, nothing but a drawn curtain and the lifeless tube which is to convey the song behind the mysterious arras. In this lies one of the most important features of the recorder's art; for the time he must act as conductor and audience.

I have just returned from a tour in Italy, where I successfully made about 500 disc records for the Neophone Company. Among the people who sang were some of the finest of Italy's world artists, few of whom knew anything about recording, and as may be imagined, I had some anxious moments, together with not a few amusing episodes. The initial efforts of Signor —, for instance, who eventually proved one of the most successful singers of the tour, afforded us much amusement. His first and second attempts were failures, although the faults were slight,

9 and I could see that the singer was getting much upset over these repeated disappointments. However, he took off his collar and coat and said something in Italian which I did not understand, and coming up again with splended determination succeeded in producing one of the best masters I have had the pleasure of recording. It was lucky for me that this last effort was successful; had it been otherwise I should not have dared to face the Signor, who had worked himself into such a passion during this third rendering, that by the time he had finished, the perspiration was rolling down his face in streams, and he looked as though he had been engaged in a life and death struggle. After he had pulled himself together, he laughed as heartily as any of us, and treated it as a joke.

I had my hands pretty full for the first few weeks, and was compelled to watch the novices as a cat watches a mouse. Most of them found it very difficult to sing without acting, and a number of pieces were spoilt through the singer in a moment of forgetfulness falling back to put in some gestures. One lady, "when the fit was on", sent the recording horn flying, and smashed my diaphragm - of course an extra special one - but I was obliged to look pleasant. The singers were immensely pleased to hear their voices when reproduced, and I always left it to the owner of the voice to judge if the record was perfect. I felt it a compliment to its excellence when the singers themselves expressed their satisfaction.

The trip afforded me the keenest pleasure, not only on account of the experience gained, which was considerable, but also on account of the very kind manner in which we were received, and the insight I got into the way they do business in Italy. I was very agreeably disillusioned with regard to this last. I thought that 'hustling' was peculiar to Americans, but I confess the up-to-date Italian is good enough for me.

My first care in arriving at Milan was in fixing up the recording plant; two rooms at the top of our store answered admirably after an arch had been made in the wall. Arrangements had already been made for the visit of some artists, so we were able to start work the same afternoon. I tried a tenor to commence with, the singer choosing a selection from "Pagliaccl". I soon found that something was wrong. I could hear the diaphragm throwing the voice back and labouring fearfully, and on examining the disc, I found that the walls of the track, particularly on the high notes, were broken down, and, alas for my special London diaphragm; the tremendous power of the singer's voice at the climax of the song had shattered it.

I had made many a good tenor record with it, but I now realised that the ideal diaphragm for "Sing me to Sleep" was useless under the strains of a fiery Italian singer in operatic tragedy.

I tried less sensitive diaphragms with slightly better results, but at last had to give it up and experiment for a day or two before I succeeded in making up recorders of the requisite sensitiveness. After this little set-back, we were more than satisfied with the subsequent success which attended our efforts. I had expected to meet with many of the usual difficulties in recording, for the slightest change in atmospheric and other conditions sometimes makes vast differences in results. We were very successful too, with the selections played by the Municipal Band of Milan, which is without question, one of the very finest in the world. Some of the instruments are different in shape to those used here, and better suited for recording.

The great event in the tour, however, was the recording of the first 20in. record. It happened that Senor —, the leading tenor of the Madrid Opera, was on a visit to Milan, so we determined to get him to sing a few songs for us, which he was very pleased to do. I followed his trial selection closely, and heard every note repeated perfectly while it was being recorded, and the singer was so pleased with the result that there was no need of further invitation. He was as eager to sing as we were to hear him. Senor —, who had no idea of a time-limit, chose one of his favourite pieces 'Ciel e Mar' from "La Gioconda", a truly wonderful piece, about seven minutes long. I explained that a song of such length had never been recorded, but as the Neophone Company had lately perfected a device for taking 20in. records, eight to ten minutes in length, we might now put it to the test. Appreciating the importance of what we were about to attempt, I exhorted both singer and pianist to put their heart and soul into the effort, which, if successful, would assuredly eclipse anything yet accomplished. "Gentlemen", I said, "I'll break a dozen bottles of champagne with you if this comes off." Well, it did come off, and that night we toasted the event of the first 20in. record in great style.

.....

In the early days of this Society, P.J.Packman was a member. He was also associated with Pioneer records. Roland Gelatt on page 126 of "Fabulous Phonograph" makes reference to these 20 inch Neophone records, and we should be pleased to hear from any member who has experience of them. - Ed.

It was just after Christmas 1970, when alone with my thoughts one day, I realised that just 20 years had slipped by since leaving school.

As my childhood memories came slowly into focus, I remembered how on rare occasions my dear old Grandmother would allow my cousin Michael and myself to go into the attic of her rambling old country cottage.

There we would lay our hands on her broken phonograph. This quaint looking machine, together with some cylinders, we would carry down to the garden. For hours we were in our element trying without success to get the little GEM to play a tune.

Small wonder it never played. Its stylus was non-existent, the horn was missing, and to make matters worse, the pulley wheel spindle was well and truly bent, thus causing the belt to keep coming off it.

Nevertheless, it gave us many hours of untold joy, some 25 years ago....

Returning to the start of the story, I began to wonder what had become of the GEM, for my Grandmother died many years ago. I knew it might well be in the keeping of her youngest son who had now left that house for a smaller one.

I decided to pay him a visit - after all he was my uncle - to chat him up about the old phonograph. Sad to relate he told me it was in pieces somewhere in his garden shed, and could not be persuaded to give another performance.

Now I am a person who has the misfortune to be born both impatient and determined, so I pleaded with him to let me see it once again. He agreed to look for it, and sure enough the following week it appeared. Sad to tell, the once shining case was just fragments of Oak ply. Mechanically the machine was in good condition except for the defects already mentioned, and the pulley of the mandrel had now disintergrated.

Without more ado I offered to take the GEM away and at my own expense try to make it workable. I started by straightening the pulley shaft. Then the end of the mandrel had to be turned in brass by a kind friend on his lathe.


The horn and stylus seemed an impossible obstacle. After months of searching, however, I came into contact with this Society and I was supplied with a horn, and a member in Norfolk was able to fix

the reproducer. Then with oceans of oil, the GEM was able to sing once more. 12

Finally I made my own contribution to the project, the box cover. I made a perfect replica, right down to the EDISON GEM PHONOGRAPH in pure gold leaf.

My ambition now is to own one of each type of phonograph made by the Edison Company.

LETTERS TO THE EDITOR


Pield Heath Avenue
Hillingdon. Middx.

My Dear Mr. Frow,

I was very interested in the excellent article on Zonophone Band Records by my friend and fellow-member, Harry Plunkett.

However, I must take him to task over the recording of the Sousa march "Right, Left!".

If he will refer to top of page 12 in my recently published listing of the records of the U.S. Phonograph Co 1890-1896, he will find "Right, Left!" played by Issler's Orchestra.

This is probably an 1893 recording, perhaps Edward Issler liking the score, possibly purloined it, thus losing it for some years.

Truly,

(Signed) Gerry Annand Apl. 9th., 1971

.....

Syracuse University Libraries Audio Archives,
T.A.Edison Foundation Re-recording Laboratory,
Library Annex, 1009a East Water Street,
SYRACUSE. N.Y. 13210.

April 14th 1971

Dear Mr Frow,

Noting the illustrations of the mechanism of the Edison Talking Doll on the cover of the April 1971 issue of HILLDALE NEWS, I thought your readers might be interested in further information about it.

Charles Batchelor, Edison's chief assistant and business partner was the actual inventor of the doll mechanism upon which he applied for a U.S. patent in October of 1888 - subsequently granted. Charles Batchelor, Ezra T. Gilliland and Edison began to develop the Edison Business Phonograph in 1887 in a temporary

13 laboratory, as the new Edison Laboratories in West Orange were then under construction.

Most of the acoustical experiments were carried out by Batchelor and Edison. The talking doll was a side issue in which Edison was not particularly interested. However, in developing the mechanism, Charles Batchelor's ingenious device established some precedents, as follows:

- 1) The first automatic record replaying mechanism.
- 2) The first phonograph records sold to the public under the name "Edison" were made for the talking doll.
- 3) "The First Book of Phonograph Records" prepared at the Edison Laboratory by A. Theodore E. Wagemann begins with entries of May 24th, 1889 with a list of 14 flute solos. This reportedly began the commercial production of musical cylinders - the start of commercial recording. However, in the diary of Charles Batchelor, he noted that in the latter part of Feb 1889, 425 dolls had been shipped to New York. As they must have had re-recorded cylinders, so these were the first entertainment cylinders.

Later Batchelor worked on the production of synthetic sapphire, a material essential to the large scale production of the Edison phonographs, both for business purposes and for entertainment. The sapphires were made for cutting, shaving, and reproducing styli. It is scarcely known that this work of Batchelor, together with the Edison concept of the solid wax blank for recording purposes, enabled Eldridge R. Johnson to make of Emil Berliner's crude Gramophone, the basis of the marvellous development of the Victor Talking Machine Company and its sister Gramophone companies throughout the world.

It should be observed that the type of moving surface was not a patentable feature, that the lateral groove concept was but a variant on the idea of incising or indenting in any amorphous surface material, and that the sapphire shaver and cutter was essential to all high quality sound recording of whatever type.

Your correspondent has been commissioned to write a monograph on "Charles Batchelor, Edison's Chief Partner" which will be published under the auspices of Syracuse University and the Charles and Rosanna Batchelor Memorial. Research indicates that a biography of Charles Batchelor would be justified. It has been suggested that monographs and/or biographies should be written on numerous other persons who

worked with Edison and who contributed significantly in that 14
service, or subsequently.

If others feel this should be pursued, now is the time,
for loss of much industrial information is threatened. Edison's
greatest genius may have been his willingness to entrust his
ideas to others and enlist their efforts in collective research.

Sincerely,

(Signed) Walter L. Welch, Curator and Director.

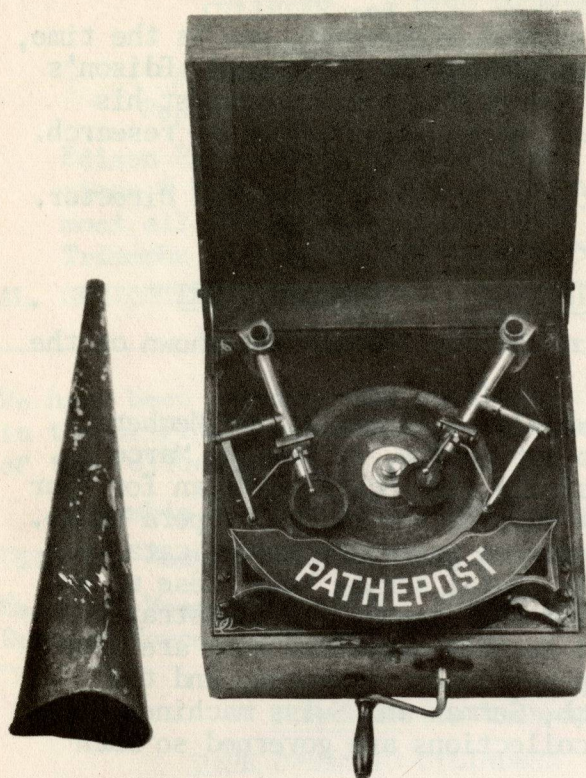
THE MARCO CONTINI EXHIBITION IN MILAN, February 1971

(Photographs of machines from this collection are shown on the
front cover and overleaf)

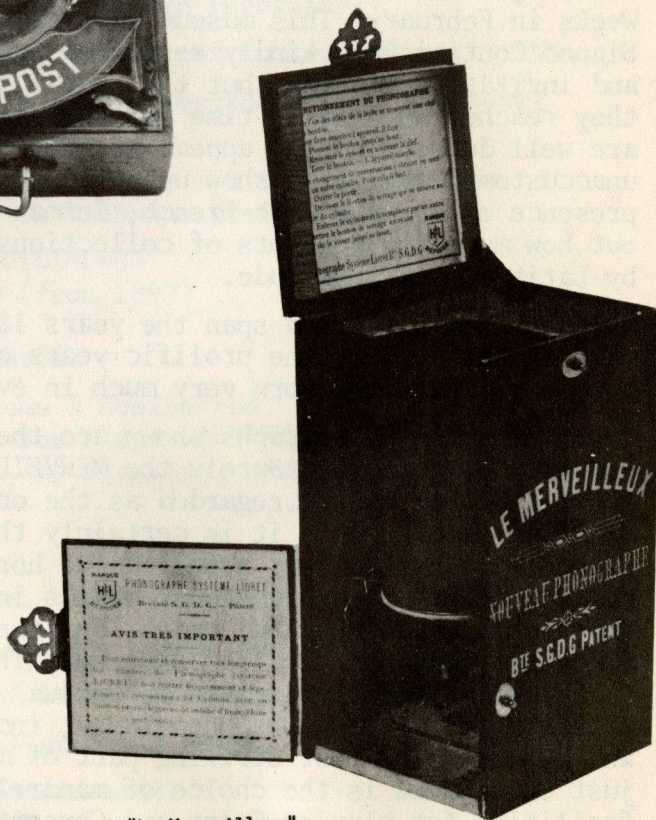
The most recent large-scale Exhibition of any of our Members' machine collections to come to our notice, is that of Marco Contini, held at the Museo Teatrale alla Scala in Milan for four weeks in February. This museum adjoins the La Scala Opera House. Signor Contini very kindly sent us a well-illustrated catalogue and invitation tickets, but the postal strike held these up and they reached us only in time for this issue. The illustrations are well done, and some appear in this magazine. Many are from unaccustomed angles to show up particular features, and the presence of so many fine French, German and Swiss machines bears out how much the contents of collections are governed so much by Latitude and Longitude.

The machines exhibited span the years 1898 to 1927, but most fall in the 1900's, the prolific years of manufacture, and of course all have the horn very much in evidence.

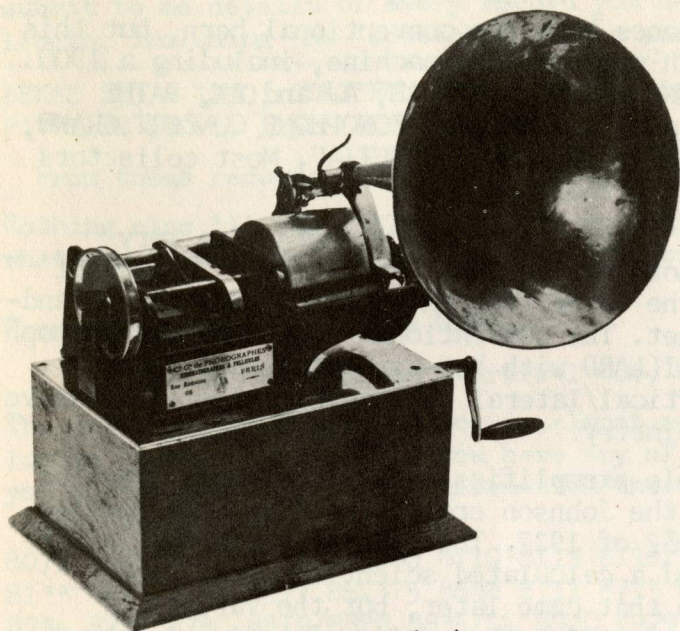
The two LIORET phonographs shown are the MERVEILLEUX of 1898, and the No.2 of 1900. Surely the MERVEILLEUX, self-contained in its little box may be regarded as the only truly portable cylinder phonograph - it is certainly the earliest, and later attempts at portability required the horn to be separately packed. Other unusual cylinder models include the 1902 GIRARD, and the AUSOU, a skeletal model, and the 1903 OMEGA, a casket model with unusual vertical governor. The 1900 IDEAL has a fully-calibrated speed control, unusual for such an early machine, and five PATHE phonographs, including the LUXE, DUPLEX and CONCERT. The most striking part of most of the machines just enumerated is the choice of mandrels, most having facilities for playing Salon and Concert size cylinders. It does suggest that supra-standard cylinders were more plentiful on the European mainland than in Great Britain or North America.



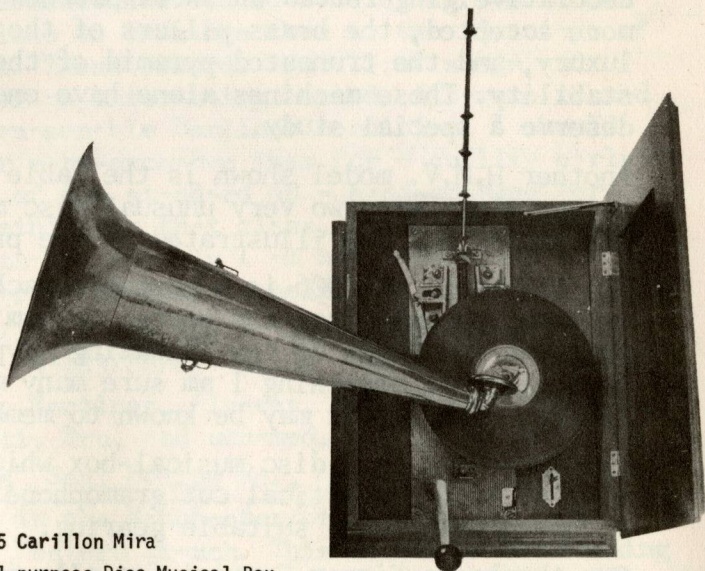
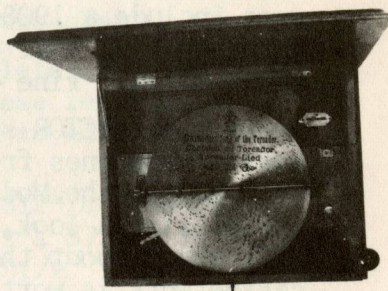
1906 Pathépost



1898 Lioret "Le Merveilleux"



Pathé Frères Concert



1905 Carillon Mira
Dual-purpose Disc Musical Box
and Gramophone.

15 Signor Contini displays two BETTINI reproducers, one with a GRAPHOPHONE, and one an early EDISON CONCERT. These reproducers could be bought for both makes, but seem to be more usually found with EDISON machines.

Nearly all the gramophones have the conventional horn, but this is a collection rich in pre-tone-arm machine, including a 1900 Dog Model, a 1905 ODEON, GRAPHOPHONES AH, AJ and AK, PATHE Modele A, a 1901 ZONO and the handsome ZONOPHONE CONCERT GRAND, a PAILLARD "CARMEN", and a THORENS "HELVETIA". Most collectors would be glad to have all these at home.

A 1906 PATHÉ "JEUNESSE" takes the internal-horn idea very literally, the brass horn having gone 'down under' instead of 'up and over', while the later 1909 PATHÉ SALON puts the up-and-over horn into a cabinet. The conventional tone-arm horn gramophones include a 1908 PAILLARD with hot-air motor, and several demonstrating dual vertical/lateral cut capabilities, impressive horns or just fine cabinetry.

The H.M.V./VICTOR stable exemplifies nearly the whole gamut of horn gramophones from the Johnson era to the last such machine from Hayes, the Model 32 of 1927. The earlier horns have a sit-up-and-listen look, and a calculated scientific grace and efficiency about those that came later, but the variety of cabinetwork is worthy of study, the earlier functional, the decorative gingerbread or shell-pattern as the gramophone became more accepted, the brass pillars of the MELBA Model displaying luxury, and the truncated pyramid of the Model 28 suggesting stability. These machines alone have enough of interest to deserve a special study.

Another H.M.V. model shown is the table LUMIÈRE, but in conclusion, there are two very unusual disc machines well worthy of attention, and are illustrated on the previous page.

The PATHÉPOST of 1906 is a portable machine for recording and reproducing wax discs for postal transmission, and has two tone arms and two heads of the 'floating' type, and a small recording horn. This is something I am sure many members have not seen before, although it may be known to members in Pathe territory.

The 1905 MIRA is a disc musical-box which plays a steel 12in.? disc or lateral/vertical cut gramophone records, these having a common motor, and suitable gearing.

Our thanks to Signor Contini for allowing us to peep at his collection and we are sorry this did not come to our attention earlier

G.L.F.

Information Wanted

JUMBO RECORD - ROBEYPHONE - VENUS

To assist me to complete the JUMBO RECORD CATALOGUE, please submit to me details of every record you have with these labels, including the 'scratched in the shellac' Matrix Nos.

BEKAS 750 - 1250, COLISEUM 500 to 1100 and 1201 to 1218
FAVORITE 650 to 1150 SCALA RECORDS 450 to 1000 (NOT 'SCALA')

From these records I want only the CAT. No. and TWO MATRIX NOS.
Nothing else !!! No titles !!! No artists !!! - Please submit what you have to me - Frank Andrews, [REDACTED], London, N.W.10

.....
From Frank Andrews and Len Watts-

English Pathé 10 in. Vertical Cut, Centre-start

The cataloguing of these discs is almost complete, but the following 'blanks' remain. If you have any of these records, will you please submit all the information thereon to either of the above. Thank you.

8071 8081/2 8096 8101 8108 8110 8113 8116/20 8123/4 8127 8131
8133 8221 8458 8577 8643/5 8688 8711 8713 8722/4 8727/9 8732
8734 8777 8790 8819/8828 8835/44 8920 8979 8981/2

DISPOSAL: I have the undermentioned etched-label 7 in. Berliners for disposal, and would like to exchange them to the advantage of my own machine collection. These records are all of songs and operatic arias, and are of an interesting period. All were issued in 1899/1900 and are in reasonable Berliner condition. I should be pleased to exchange or part-exchange them for a quality early gramophone or phonograph of the standard of a hand-cranked Berliner or Johnson, or something in that class, with a cash adjustment either way, if necessary. Frankly I am not interested in a straight sale. Please write if you can help.

Madrid 63168/70/73 62609/17. Paris 32579 32635. Barcelona 62507.
Milan 52570/73/77/94/99 53169/86/87 54104 54507. 64021

Artists include Martenec, Martinez, Alvarez, Gil, Moreo, Franchi, Galan, Cesarini, Coradetti, Bru, and unnamed. All piano acc.
Write: G. Frow, [REDACTED], Sevenoaks, Kent, U.K.

STOP PRESS Some Members in the Manchester/Stockport area are anxious to start a North Western Branch. This could be functioning by September, so will all those interested kindly write in to me. A volunteer for local Secretary is also wanted.
NEXT HEFEFORD BRANCH MEETING - Sat. June 12th, at "Olde Harpe".

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has most anything in the line of the above machines.

A. Nugent, Jr., [REDACTED], RICHMOND, Va., 23231, U.S.A.

CARL BRISSON'S SWEDISH RECORDINGS, A Discography by BJÖRN ENGLUND

Carl Brisson had a varied and interesting career. Beginning as a boxer, he was later a dancer and cabaret singer and even appeared as leading man in an early Hitchcock film; in 1934 he was starred in the Hollywood film "Murder at the Vanities". A photograph of him appears on the back cover of this magazine.

Although a Dane, he started his professional career as entertainer in Sweden, and achieved an enormous success in that country nearly a decade before his London triumphs. It is also odd to note that his autobiography was published in Stockholm in 1929. It was not a translation, but was intended only for the Swedish public, it seems, for it never appeared in any other country as far as I know.

Brisson also made his first recordings in Stockholm and possibly his last as well (not being familiar with his British recordings, I don't know when he made his last Deccas). There follows a listing of these; they are sung in Swedish, except the first two titles from the 1949 session. All recordings were made for Odeon.

CARL BRISSON acc. by orchestra.

Stockholm - c. October 1918

Sto 1349	Jag måste hem i natt (m: Hargreaves w: Coldén)	A 148568, 2255
Sto 1350	Tollie från Amerika (m/w: Brisson)	A 148569, 2256
Sto 1351	Flickan från Södermalm (m: Daniderf w: Colén)	A 148573, 2256
Sto 1352	Om du inte kommer fram och (-)	A 148571, 2318
Sto 1353	?	
Sto 1354	Blått (m: V.Hollander, w: ?)	A 148607, 2255
Sto 1355	?	
Sto 1357	?	
Sto 1358	Kan du tåmja vilda kvinnor (-)	A 148578, 2318
	Du är visst en smula dragen (m: Kors- brekke, w: Bergquist)	A 148580, 2332
	Låt oss han en trevlig kväll i kväll	A 148579, 2332

Stockholm -c. Spring 1919

	Den lilla Ann'-Marie (m: Brink, w: Karl-Ewert)	A 148745, 953A
	Kom över hit (m: ?, w: Karl-Ewert)	A 148746, 953A
	Följ med mig till Yama Yama	& 954A
	(m: ? w: Karl-Ewert)	A 148747, 954A

CARL BRISSON with orchestra conducted by Hans Schreiber

Stockholm - Sept 19th 1949

STO-7877-1 My best for you

(m: Gene Willardson, w: Sunny Skylar)

ZA 11

STO-7878-1 When I smoke a cigarette

(m: Carl Brisson, w: Betty Ogden)

ZA 11

STO-7879-1 Fem Smutsiga små fingrar (Two dirty little hands)

(m: Cobb, Edwards, w: Karl-Ewert)

ZA 12

STO-7880-1 Brisson Potpourri:

ZA 12

1) Jag måste hem i natt (m: Hargreaves, w: Coldén)

2) Ann-Marie (m: Brink, w: Karl-Ewert)

3) Flickan från Södermalm (m: Daniderf, w: Coldén)

4) Du är visst en smula dragen (m: Korsbrekke,
w: Berquist)LONG AGO AND FAR AWAYby BJÖRN ENGLUND

One of the greatest pleasures of record collecting is, to this writer at least, finding some obscure label from a far-off country with delightfully different music. To the European collector surely the Asian labels are hardest to come by. Yet a country like India seems to have had a considerable record production and in pre-war China, Victor and Pathé and even Kristall seem to have been fairly active.

The Carl Lindström group was possibly the most active in South-East Asia. In this company's 1929 25th anniversary book, there are reproduced several intriguing labels. Recently I found a beautiful gold-label Beka with strange letters. Then I looked on the cover and saw the address of the local Beka distributor was given as 72 Rue MacMahon, Saigon. It must thus be a Vietnamese Beka, and a photograph of this label is on the back cover of this issue. One wonders when it was made. In Germany, at least, the Beka label was discontinued in 1931. I also have a Javanese Beka (with a red label) in a B.15000 series.

Can any reader come up with further information on these obscure labels ?

INFORMATION SOUGHT Member Michael P. Walters, [REDACTED], Ealing, London W.5., has amassed a good deal of information on recordings of Sullivan's music, but welcomes details of historically important ones, with any comments.

Most U.K. members will know that the British Institute of Recorded Sound, in conjunction with E.M.I. (H.M.V./Columbia etc) proposes to make available the following 78 records in new pressings. However there may be overseas members who would like to participate and details are as under, we regret necessarily compressed for this magazine.

- | | |
|---|--------|
| SUPERVIA (both Parlophone unpublished) | HMA 1 |
| Lullaby(Scott)/When I bring coloured toys (Carpenter) | |
| DE LUCIA (2-52774/2-52772) | HMA 2 |
| Ah Surrentina / Serenamente | |
| HINA SPANI (AV 32/DA 1226) | HMA 3 |
| Cancion del Carretero / Dia del Feste | |
| TAMAGNO (Both previously unpublished) | HMA 4 |
| Otello: Ore e per sempre addio / Trovatore: Di quella pira | |
| BATTISTINA & BARBIERI (054452/3) | HMB 5 |
| Trovatore: Mira d'acerbe lagrime/Vivra, contende il giubilo | |
| SELMA KURZ (053254/053279) | HMB 6 |
| Ernani: Ernani involami/Trovatore: D'amor aull'ali | |
| SMIRNOV (022338/022312) | HMB 7 |
| Huguenots: Plus blanche/Carmen: La fleur | |
| SMIRNOV (022334/022357) | HMB 8 |
| Russlan: Deserted land/Russalka: Unwilling sad shores | |
| GIRALDONI (Fonotipia 39446/5) | HMB 9 |
| Otello: Credo/Era la notte | |
| LITVINNE (Fonotipia 39217/39052) | HMB 10 |
| Aida: Grace pitie/ Cavalleria: Voi lo sapete | |
| SUPERVIA (both Odeon unpublished) | HMB 11 |
| Faust: Roi de Thule/Damnation: Roi de Thule | |
| VANNI-MARCOUX (both from DB 4822) | HMB 12 |
| Cleopatre: A-t-il dit vrai?/Hamlet: J'ai pu frapper | |
| NEMETH (CA 78-2/79-1; ES 571) | HMB 13 |
| Forza: Madre, pietosa vergine/Pace pace, mio Dio | |
| FUGERE (Columbia unpub.) Louise: Voir naitre | HMB 14 |
| HAHN: (" ") Maid of Athens (Gounod) | |
| MAGGIE TEYTE (Both DB 6179 - not issued) | HMB 15 |
| Le temps des lilas/Belle lune; Papillons | |

- 19 VON DER OSTEN (043196/7) HMB 16
 Lohengrin: Einsam in truben Tagen/Euch Lüften
- ZENATELLO and NOTO (CR 499/500 - unpublished) HMB 17
 Otello: Si pel ciel/Dio mi potevi (Covent Garden 1926)
- ZBRUYEVA (023142/1) HMB 18
 Life for the Czar: Vanya's recitative and aria
- LOTTE SCHOENE (CLR 5349/48 EJ 669) HMB 19
 Manon: Gavotte/Adieu notre petite table
- BORONAT (053282/053190x) HMB 20
 Puritani: Qui la voce/Ave Maria (Bach-Gounod)

These records are 10in. (HMA prefix) and 12in. (HMB prefix) and a uniform price of £1.25 (North America U.S. \$3.50) will be charged for each record, regardless of size. This includes packing and postal charges anywhere.

These records have been chosen by a committee of six prominent collectors under the chairmanship of the Earl of Harewood, and if the support is forthcoming, E.M.I. may be prepared to open their vaults on future occasions. All records will be pressed on Vinylite and will be direct pressings using original stampers and not dubbings or transfers.

Orders with remittances must be received at the British Institute of Recorded Sound, 29 Exhibition Road, London, S.W.7. by June 30th, 1971, and this edition will be limited to orders received by that date. There will not be any limit on the number of records one person can order, but no 'overs' will be pressed. Delivery will begin in October.

All communications to B.I.R.S. please, and not to the Society. This is an historic opportunity for 78 collectors, viewed from every angle. Please think about it very seriously, as if this opportunity is missed, there will be no other.

BOOKS RECEIVED

We have received from Syracuse University Library, New York, a copy of a reprint of an Edison booklet with the unwieldy title of "A List of some of the Operatic Artists who have made or will make Records for the EDISON PHONOGRAPH". A trim little booklet, it contains 62 well-reproduced plates of opera singers, each with up to a dozen lines of useful biographical details. This last is stressed because so often Edison literature flounders in its own verbosity and conveys little - the Blue Amberol slips for instance.

The brochure was originally published by T.A. Edison Inc. in 1912 20 to advertise the considerable number of important vocal classical artists who had been or would be associated with the Company's recordings, and contains an informative introduction by Walter L. Welch, co-author of "From Tin-foil to Stereo", and in charge of audio research work at the University.

Almost all of these artists will be known to vocal collectors, some already were world famous, or were on the way there, such as Bonci, Martinelli, Destinn and Boninsegna; others were on the way out or would not make their mark in the recording world.

This book is highly recommended and may be obtained from Syracuse University Press, Box 8, University Station, Syracuse, N.Y. 13210, United States. It costs 3 dollars.

.....

The Society is grateful to member Harry Plunkett of Norwich for a copy of the recent Sousa Band discography, which has been placed in the Archives.

.....

"English Ragtime" is the name of a Discography to be published shortly by Edward and Steven Walker. The authors say that this is the first record listing of the subject, and the book features rare photographs of The Ragpickers, Olly Oakley, Murray's Ragtime Trio, Joe Morley, and many others. Only one edition will be printed, and this will be published shortly for £1 (one pound) post paid. Orders are invited by-

Edward S. Walker, [REDACTED], Woodthorpe,
Mastin Moor, Nr. Chesterfield, Derbyshire, England.

It is hoped to have a review of this book in the next issue.

SOME AMENDMENTS TO THE BLUE AMBEROL CATALOGUE 1912-1929

It is quite a few years now since Sydney Carter's compilation of the Blue Amberols, and as time goes by and more information becomes available, it becomes possible to make corrections from such knowledge gained. Much of this has come from collections' own records.

Gerry Annand.

1826	Light Cavalry Overture	<u>Edison</u> Concert Band.
1935	Sleepy Child	
2421	Scene de Ballet	<u>Edison</u> Concert Band.
2588	I'm a Millionaire (from "Tonight's the Night")	
2649	Song of the Chimes	Beatrice Collin (cont)
2671	Ma Curly Headed Baby	Collin NOT Collins

- 2903 (a) Sandman (b) De Drum by Carol Singers
 3032 Ring out, wild bells
 4671 Chung Lo (Banjo) - not piano
 4758 Silver Threads etc. - pianist is Franz NOT Ferdinand
 5018 Moonlight & Roses Polla's Clover Garden Orchestra
 5041 Broken Busted Blues Eubie Blake & Noble Sissle
 5165 Tie me to your apron, etc Tennessee Happy Boys
 5398 Ballet Music - Le Cid
 5431 Is it possible? Arthur Fields & his Assassimators
 5523 Hello Montreal Arthur Fields & his Assassimators
 5573 ..out of the Sky NOT Sea.
 5624 - ditto -
 5684 I faw down etc. Arthur Fields & his Assassimators
 5648 I'm wild etc. J. Dalton & his 7 Blue Babies
 5707 When I'm walking with my Sweetness, NOT Sweetheart
 28219 There were Shepherds... (Not Three Shepherds)
 SP J Hermit's Bell Overture American Symphony Orchestra
-

THE 'JUMBO' STORY AS I SEE IT

by FRANK ANDREWS

The story of JUMBO Records divides easily into two parts.

PART 1 As with many labels on sale in Great Britain before the first World War, JUMBO Records emanated from a German-formed company, JUMBO-RECORD Fabrik, Berlin S.W., Ritterstrasse 47, with a capital of twenty thousand marks. I have not been able to find out who advanced the capital, but by the time the English JUMBOS appeared on the market, they were definitely associated with the International Talking Machine Company; this used the ODEON label, which, in its turn was now associated with FONOTIPIA.

Barnett Samuel & Sons, Ltd., as wholesale agents for all three labels, first put the JUMBO Record on sale in Sept. 1908, and continued to do so at least until January 1914.

Two events took place during this time, which were to be of some importance. The Talking Machine Company was taken over by Carl Lindström A.G., and in 1913 a company called Carl Lindström (London) Ltd., was formed.

PART 2 Sometime in 1914, probably very early on, all those labels on sale in Great Britain, which had some connection with the Carl Lindström business, were grouped together into some form of rationalisation and they all bore the same series of matrix numbers. The labels involved were BEKA, COLISEUM, FAVORITE, JUMBO, SCALA RECORD and possibly LYCEUM, and the matrix series was that of the 35,000 series, which as time passed, progressed into 36,000

Whereas the early-pressed JUMBO Records, having matrices prefixed LXO, XBO, M-O, PO, YBO (?) were source material later for various labels such as ARIEL GRAND, BEATALL, BEKA, COLISEUM, FAVORITE, PARLOPHONE, REGAL, ROBEYPHONE GRAND, SCALA RECORD, SILVERTONE, VALKYRIE and VENUS RECORD the later JUMBOS cannot be so considered as they only shared with the rest of the Lindström Group.

Sharing is the correct description, as the masters were often used by at least three of the different Group labels, at the same time the Group also released records that had appeared earlier on the Odeon-pressed JUMBOS and so we have COLISEUMS, BEKAS, etc., carrying the old LXO etc. matrices.

One thing I wish to determine is: Was the 35,000 series of matrix numbers an innovation, or was it already in use by BEKA or FAVORITE etc. before the rationalisation? Are there any light-shedders among my fellow-members?

LEADING MAKES OF GRAMOPHONE RECORDS AND THEIR MANUFACTURES IN GERMANY IN MAY 1914.

by FRANK ANDREWS

ANKER	Anker Phonogramm G.m.b.H.
ARENA	Polyphon Musikwerke A.G.
ASTORIA	International Talking Machine Co. Odeonwerke.
BEKA	Beka Record A.G.
BELLA	Polyphon Musikwerke A.G.
DACAP0	Dacapo Record Co.m.b.H.
CHANTECLAIRE	Favorite Record A.G.
FAVORITE	Favorite Record A.G.
FONOTIPIA	International Talking Machine Co., Odeonwerke.
GRAMOPHON	Deutsche Gramophon A.G.
HOMOKORD	Homophon Co.m.b.H.
JUMBO	International Talking Machine Co., Odeonwerke.
JUMBOLA	International Talking Machine Co., Odeonwerke.
KALLIOPE	Kalliope-Musikwerke A.G.
LYROPHON	Lyrophon-Werke G.m.b.H.
ODEON	International Talking Machine Co., Odeonwerke.
PARLOPHON	Carl Lindström A.G.
POLYPHON	Polyphon Musikwerke A.G.
ZONOPHONE	International Zonophone Co.m.b.H.

It is true to say that many of the manufacturers were in combines and groups, such as D.G., Lindström associated companies, Polyphonwerke and Homophone. The Favorite Company was to be finally absorbed within a few months by Carl Lindström's group.

At the April meeting, Wally Dukes of Canterbury, our Vice-Chairman, presented an interesting selection of recordings.

To play his records, and with transport help from Ron Armstrong, Wally had brought along an Edison STANDARD and FIRESIDE, and a Gramophone of disputed vintage and hybrid origins, which played very well, however. To enable members to hear the quieter cylinders more clearly, Wally put a standard microphone by his phonographs, and using a tape-recorder as an amplifier, fed the signal into two small speakers, and no loss of sound characteristic was noticeable.

In choosing his records, Wally decided to have a common theme for different groups of records and his first group revolved round the word 'mill'. All three recordings were cylinders, Kryl's Band playing "At the Mill March", "The Old Rustic Bridge by the Mill", sung by Pike and Dawson, and "The Mill in the Forest" by the Edison Concert Band on 2m. wax 1530.

Changing the theme to 'Sunshine' we heard a xylophone solo played by Billy Whitlock on Homochord H150 "Sunshine Waltz", "O Sole Mio" sung by Ciccolini on cylinder, and two Edison waxes "Sunbeam Dance" played by Benzler, and Byron Harlan singing "When the Sunset turns the Ocean Blue to Gold".

On the theme of 'loneliness', Ada Jones on 2 min. Edison 9158 sang "Can't you see I'm lonely?" "My Heart is with you Tonight" by Hardy Williamson on Blue Amberol shared this group with two discs, a Kalliope 6101/11 with Robert Carr singing "I wonder if you miss me" and with a more humorous approach to loneliness Billy Bennett - almost a gentleman - declared "I'll be thinking of you" on Columbia disc 4006.

The theme then became 'military' and we heard probably the oldest record of the meeting, which was of the Grenadier Guards playing "Soldiers of the Queen" on 7in. Berliner No. 67x. The military bands on English Berliners were allocated a number block starting at No. 1 in 1898, and this disc played well and brought favourable comment from the audience. Wally followed this with the Edison Military Band playing "Cavalry Charge" on the Blue Amberol, then back to discs with a 7½in. Odeon of "Soldiers in the Park". Two more Blue Amberols followed "Let me like a Soldier fall" by Charles Hackett, and "Parade der Zinnsoldaten" by the Johann Strauss Band. Another Berliner, was 2-2044 "Dolly Gray" by Leo Stormont, released in 1902.

"The Toy Drum Major", played by syncopated pianist S.G.Holt on 24 Homochord H821 and Trot  re's "Deathless Army" by baritone Tom Kinniburgh on Blue Amberol concluded the first half.

We resumed on the theme 'father', and the items were all music hall except for a song "Daddy" by Henry Burr, on Indestructible No.1016. "Now I have to call him Father" by Ada Jones on Edison 2 min. 10080 and "Father went down to Southend" by Jack Charman on Wax Amberol, brought us another Berliner 2217, issued Nov. 1901 with Charles Foster telling us "When Father laid the Carpet". Billy Williams on Scala 257 went one further with "When Father papered the Parlour", and on Scala 1258 the same artist again advocated "Put a bit of Powder on it, Father". George Formby on Blue Amberol recalled for us "When Father said he'd pay the Rent".

A monologue and its parody followed; "The Green Eye of the Little Yellow God" by Bransby Williams on Columbia 388R was "shown up" by Billy Bennett with "The Green Tie on the Little Yellow Dog".

The last theme was 'birds'; "Beautiful Bird sing on" by Marie Kaiser on Blue Amberol was followed by "A Bird in a Gilded Cage" by Florrie Forde on Imperial 2660, and "In the Valley where the Bluebirds Sing" by Bryon Harlan on Edison 2 min. 8409, and to close the programme - without any particular theme - was Walter Van Brunt's version of "I'll take you Home again, Kathleen".

A vote of thanks on behalf of all present was tendered by the Chairman, Len Watts, and to Ron Armstrong for help with his car.

There was a well-attended Meeting on March 9th., when we heard a recital of L.P. discs, selected by Geoff Edwards. All the records were either of 78 transfers, or of instruments which have passed from the present scene.

Geoff began his programme with two tracks from Saydisc SDL 112. The first was "At a Georgis Camp Meeting" played by the Edison Grand Concert Band, and "Hiawatha Rag" by Olly Oakley from Edison Bell 647. All cylinders used on this L.P. come from member Roy Mickleburgh's collection.

This was followed by three numbers demonstrating the musical capabilities of the DACAP Dance Hall Organ, now housed in the Mechanical Organ Museum at St.Albans, from where the record HPD 6602 is obtained.

Some G. & S. vocal recordings came next with George Baker singing

25 the Major General's song and "When I went to the Bar", and "Love Unrequited". The Society has a fond affection for George Baker who has visited our meetings on two occasions and these songs were chosen from an HMV L.P. issued to mark his 85th birthday. He started his recording career in 1909 for Pathe.

Two more Georges continued the programme, father and son Formby Senoir sang a parody on "Grandfather's Clock" from the World Record L.P. reviewed in HILLDALE NEWS in Feb. last. Formby Junior on Decca ACL 1170 imitates his father in one of his great successes "John Willie, come on". Even without impersonation, the two voices had undoubtedly much in common.

Richard Rogers, the composer, then played three tunes he had recorded on piano rolls, "The Girl Friend", "Mountain Greenery", and "The Blue Room" from Columbia SX 6194. We then had a comedy spot with "The Crazy Gang at Sea"; they were as much a visual act as a vocal one, and their appeal is much reduced on this extract from another World Record Club disc, reviewed in Feb.

One of the liveliest of the thirties Dance Bands was Harry Roy's ("your little Hotcha ma Chotcha") and from MFP 1136, Geoff had chosen "Porcupine Rag", "Temptation Rag" and a song Harry almost made his own "I'm nobody's Sweetheart now".

In expectation of the interval, Alfon's Bauer's Hofbrau Entertainers provided us with "More German Beer-Drinking Songs" from CLP 1621.

We resumed with a jass record from MFP, "Pink Elephants" as played by Adrian Rollini, Joe Venuti and Eddie Lang. Many of these transfer L.P.s are already becoming collectors' items in their own right; after the initial pressings, it would not appear that many of this type are retained for long in the catalogue.

Three comedians now took the stage, Tommy Handley in "The Disorderly Room" (from W.R.C. SH149), Billy Merson at his best in "The Night I appeared as Macbeth" from ACL 1170, and Stanley Holloway, who recently celebrated his 80th birthday, singing "Three Ha'pence a Foot" and "The 'Ole in the Ark" from MFP 1114.

"Trains" is a unique record made by the English actor Reginald Gardiner, now probably better known on the American stage and screen than here. Originally on a Decca 78, F 5278, it has been transferred to a 45 r.p.m. 'single', and is of the impressions that steam train journeys made on him. It is a classic in its own right and will surely go down the generations.

The last disc of the evening was of another mechanical invention, the orchestrion. Again it was from a Saydisc record, and we heard performances from two different instruments, a CREMONA playing "Down by the Winegar Woiks", and an EMPRESS with "Yes, we have no Bananas", and "America Forever" SDL 173. 26

The Chairman thanked Geoff Edwards for a most interesting and out-of-the rut programme, which everyone had enjoyed.

THE SPECIAL MAY 1st LONDON MEETING from London Correspondent.

This extra meeting at the "White Swan" gave us an opportunity to meet our good friends from further afield, as well as regular attenders from London and Home Counties, and our usual room was well filled with phonographs and records for inspection and sale.

At intervals our Chairman interrupted the buzz of banter and chink of coin to introduce various speakers, who presented short programmes. The first of these was Harry Plunkett, from Norwich, known to many as an expert on 'musica militaria', who presented early examples of trombone, flute and concert soli from Arthur Prior in 1897 to Del Staigers in 1930. These were all on disc.

Mr. Hodson of EXPERT PICKUPS then spoke of the sapphire and diamond replacement service his company were introducing for those of us with old equipment. Besides pioneering the very latest experiments with various shapes and sizes of point, EXPERT are eventually marketing a full range of Pathé and Edison sizes, the Society has pledged its support and co-operation. Members will be kept informed of developments through this magazine.

Our Treasurer, Tony Besford, who had come up from Great Yarmouth, played a selection of 2 minute cylinders on a key-wind Thorens "Royal" with a beautifully made 52in. brass horn. These included items on Edison and Clarion cylinders, and a New Falcon pirated version of Florrie Forde's "Bull & Bush". This label new to many of us, sold for ninepence.

Barry Reynaud had brought along some examples of the record manufacturing process, and explained them in some detail. The first stage he showed was a acetate on an aluminium base, cut from the tape; a first negative, or 'mother' is made from this and nickel-gold plated. From this is made a positive 'son' from which can be made pressing matrices, a negative impression backed by a heavy steel plate; steam heat and water cooling are used when pressing the record. After an interesting talk followed by questions, he played us several dance records of the 1925-1935 era,

27 of which he is obviously establishing himself as a useful expert.

This Saturday meeting was a great success, in that it brought together a wider range of members than usual. It was more relaxing too, as the normal rush from work did not arise, and no homeward rush was necessary either. That we shall have more such meetings is certain.

HEREFORD BRANCH MEETING

by M.L.GARDNER

Our last meeting of 1970 was convened on December 5th at "Ye Olde Harpe" in Catherine Street by Don Watson, Branch Secretary. The informal part of the evening featured the usual chat, swapping and displaying of new acquisitions. Interesting machines making an appearance included an immaculate 1907 Edison Bell IMP, and an 1898 Model Q Columbia GRAPHOPHONE belonging to Jane and Keith Corrigan; Ken Champion brought along a GUINIPHONE, a miniature portable of the post-first W.W. period with an attractive folding horn, made of cardboard; Ken also showed us a Pathé disc machine with a roll-top and internal horn.

Recordings heard in the second part of the evening included two of Ben Davies' acoustic Columbia recordings "Drink to me only with thine Eyes" and "I'll sing thee Songs of Araby", then an amusing north-country accent monologue "Nearly Wedded" by Tom Foy on electric Zonophone, "I dreamt that I dwelt in Marble Halls" by a soprano named Ethel Cadman on an Edison 2 minute cylinder and Peter Dawson singing under one of his many noms-de-disque on a White 2 minute cylinder, which concluded the evening.

It was decided that as usual, there would be no February meeting, because of the likelihood of bad weather.

CALIFORNIA RAMBLINGS

Cheery newsletters from our friends of the Society of Early Recorded Music (2920 S. Sepulveda, rear lot, W. Los Angeles), tell us of the Long Beach Hobby Show, that was to be held from April 1st to 4th. At the date of writing, only one volunteer, Peggy Smith could be found to man the Society's booth there. (There is a terminological contradiction there somewhere). It must be agreed that dedicated lady enthusiasts aren't often found in our hobby, though most wives will 'go along' on occasion.

The February programme consisted of some preserved selections of John McCormack's radio shows, but operatic vocal fans would probably have been disappointed at his voice, which was past

its prime, and his breath control poor.

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Dick Layman has passed his secretarial pen to Rich Hite, on the strength of extensive travelling commitments this year and next. The last note we had was that he was flying to Frankfurt on 15th April, and possibly coming to London, but as we didn't hear from him conclude that either he didn't have the time to visit here, or else went to the wrong Frankfurt (the one over the Curtain), in which case his future movements might be more restricted!

Another instalment of this saga in the next issue.

EXHIBITION AT VERNON PARK MUSEUM, STOCKPORT, CHESHIRE.

This exhibition, which opened on April 3rd, will be on view until 29th June. Entitled "The History of Recorded Sound", the exhibition features musical boxes, polyphons, organettes etc., and a score of various types of gramophones and phonographs. The majority of the instruments were loaned by Leeds City Museum, and the earliest gramophone in the collection, an Emile Berliner of c. 1900 is owned by Monks Hall Museum, Eccles, Lancashire.

The most significant specimen on show is a tin-foil recorder constructed by a former Stockport engineer who emigrated to the U.S.A. where he was associated with Edison. An article concerning this machine will appear in HILLDALE NEWS for August.

Enquiries regarding this exhibition should be addressed to:
The Curator, Vernon Park Museum, Stockport, Cheshire SK1 4AR.
(Telephone 061 480 3668)

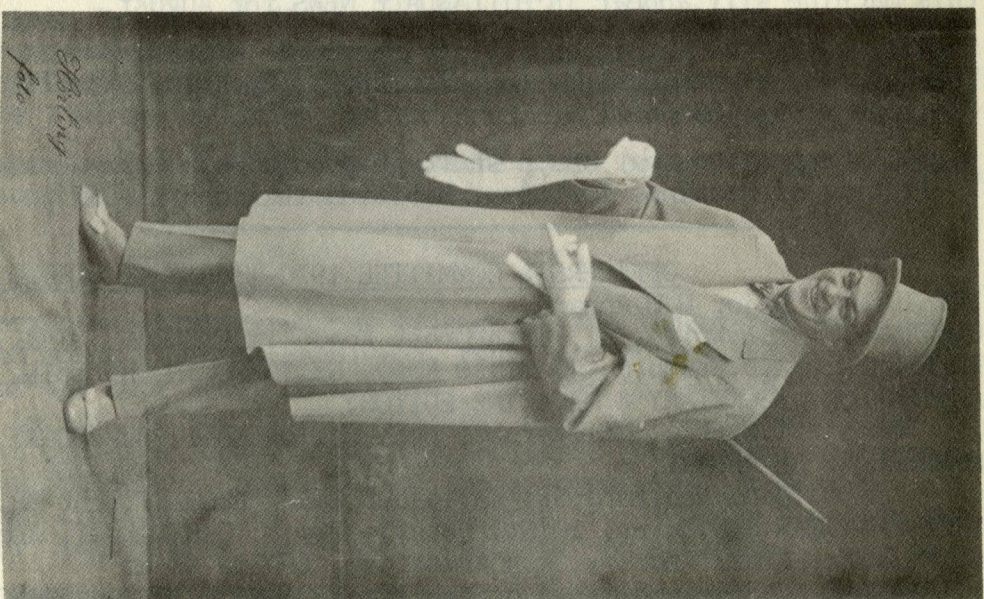
(It is regretted that space shortage precludes a more detailed listing of machines in this exhibition this month - Ed.)

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A VIETNAMESE BEKA.
(Photograph by Mats Elfstrom)
See article inside.



Carl Brisson